BATIK—
Continued

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JAVANESE METHOD—*Continued*

THE COLOR SKETCH

A color sketch is almost necessary as a guide in coloring your original work. It does not necessarily have to be carefully rendered as it is only a color note to be referred to as your work progresses. However, the colors must be carefully selected and well studied for color harmony. This question of colors, shades, tints, and harmonies has been taken up in Lesson 2, and I assume that you are familiar with this subject. When the sketch has been made the colors selected may be introduced on the pattern itself.

PAINTING IN THE DESIGN

I will assume we are Batiking a design traced on sheer material, such as light silk or aeroplane cloth. A large brush is seldom necessary for ordinary sized surfaces, as thin materials will readily absorb the dye. One of the small camels' hair brushes included in your outfit will easily get into the corners. This is a phase of the work that must not be overlooked as edges and corners should be true and well indicated. Care must be taken that the dye is perfectly cool in order that it will not melt the wax. Carefulness should be exercised at all times as the wax outlines should be followed closely and the color restricted to the cell itself, within the boundaries formed by the waxed edges.

When the design has been filled in according to the different colors shown on the color sketch you have previously made, the design will be covered with wax within its general outline. I mean that each of the different forms and lines will be covered with wax by means of a large and soft brush.

I will again caution you against trespassing this outline which must be followed and jealously preserved. Parowax may be substituted for wax when a surface to cover is large.

The design itself has now been covered in all of its entirety. If a border has been introduced, this border also must be taken care of in the same manner as the design in the center.

Wax and paraffin take some little time to cool and get hard. The design will naturally show on the wrong side of the cloth. If there is any doubt as to the wrong side of the design not being properly protected by the wax, you will repeat the blocking out operation on that side also.

Now the Batik is ready for one more operation —the dyeing in of a suitable background.

BACKGROUND

First the whole Batik will be given a bath in cold water. A large pan containing a generous quantity of dye of the color selected will be close at hand. The Batik will be taken out of the water and the water allowed to drip for a few seconds. Do not rinse or unnecessarily squeeze it, as this would cause crackling of the wax.

To expedite matters, the wet Batik will be dried partially between newspapers. It will then be dipped into the dye bath and an even color will be obtained for the background. If the color is too light allow a few minutes and re-dip until the right shade is attained. Again dry between newspapers.

In the following paragraph I will take up crackling, an operation which is called an accident by the Javanese, and an asset by other people.

CRACKLING

Crackling is the introduction of small cracks in a surface covered with wax, through which the dye is allowed to penetrate. Crackling must not be overdone but must be used in moderation to produce the best results. Now assuming that the background on which a design has been Batiked is green, we will cover this background with wax, in the same manner as we did the design and border, (which have been previously covered with wax). Parowax, which you will find listed under Miscellaneous Supplies on the price sheet, is especially suitable for crackling. The Batik wax may be used and is perfectly satisfactory for practice purposes, but you will find that Parowax is more brittle after applied and cooled. If you have a large space to cover with wax the work may be done quickly by using a wide brush that you can keep for this purpose. It is all right not to clean the wax from it when through working for it softens up as soon as put in hot wax. Spread the wax on as evenly as possible in order to make the crackling uniform for if the wax is especially thick in one place the dye won't penetrate the cracks as readily as in the thin places. This wax covering will be allowed to cool off entirely in order that it may become hard. In hot weather or warm rooms it is well to again dip the Batik in cold water or hold under the cold water faucet so as to add crispness to the wax. In this cold state the wax will crackle sharply by squeezing the parts where a crackle is desired. I sometimes use ice water.

Taking a green background on which crackling is desired, we will pinch sharply and at random all of this background. However, it is best to avoid excessive crackling of the background or of the design itself. I have seen beautiful examples in which the background only was crackled and the design free of crackling of any kind. This was the outcome of training and skill but the effect produced was most pleasing. However, a reasonable crackling of the design itself will not detract from any piece of Batik and will only add to its characteristics. In large forms or shapes crackling will break the monotony produced by a large surface.

Now, to come back to our green background, we will fill a sponge with, let us say, dark blue dye and pounce the color into the small cracks. By holding to light we can soon judge if the dye has penetrated deep enough through the wax. I mention blue dye for an after coloring but many beautiful effects may be produced with harmoniously selected colors.

TAKING THE WAX OFF

To the inexperienced Batiker or a person who had never attempted the work, the Batik that has gone through all the different operations looks very uninviting and I have often heard the uncomplimentary expression "Oh, what a mess!" Yes, I will grant "What a mess!" but as the wax disappears, the design is brought out in all of its beautiful coloring.

The process of removing the wax is very simple. A hot iron, many newspapers and a little gasoline are the only "tools" required.

The surplus dye should be rinsed off in clear, cold, or luke-warm water. This treatment is very necessary and should not be overlooked. Then, and only then, may the removal of the wax be attempted.

A few thicknesses of newspapers will make an excellent pad within which to iron our work. A common hot iron or preferably an electric iron will be used. I recommend a newspaper for the absorbing quality of its paper. Iron until the wax has partially melted away. Change the layers of the paper several times until the wax has completely disappeared.

The action of the heat will prove beneficial to the dyes and help their fastness.

An immersion in gasoline will remove all vestiges of wax, and only a final rinsing in luke-

warm water will be necessary to remove all traces of gasoline. The Batik will then be ready for a final ironing which will bring out all of its delicate coloring.

I have designed a plate (Plate 1) which I want you to trace, wax and dye according to the instructions I have given you for the Javanese Method. I have indicated the colors to use by numbers. These colors are only given to guide you. You may introduce any harmonious color scheme you wish. I will call your attention to the fact that this design is purely conventional and although a leaf is generally indicated by green, brown or some other autumnal color, you may use any color you wish, providing it is in harmony with the rest of the colors used.

I will ask you again to study Lesson No. 2 which contains a list of color harmonies. You will find any color scheme you may desire, to harmonize with its surroundings.

This design may be used singly as a shield or a table mat or a motif on the four corners of a table runner or on any hangings or draperies where a touch of color is desired. If enlarged, it will make an attractive cover for a sofa pillow. You will be governed by the size of the space to cover.

The small motif at the bottom of the plate will be found appropriate for handkerchiefs, collar and cuff sets or any small sized wearing apparel.

Now, that you are familiar with the different operations of Batik work, I will give below a resumé of these operations that you may follow them in their sequence.

1. Wash fabric.
2. Outline design with hot wax using a tjanting.
3. Fill in the flowers and leaves with the dyes you have selected.
4. Using a larger brush, cover the entire design with hot wax, parowax, or paraffin, leaving the background free from any waxing.
5. Dip the piece in water and dry between newspapers.
6. Dip the piece into the dye of color selected for the background.
7. If the color is too light dip again.
8. Rinse lightly in luke-warm water to remove all excess dye.
9. Dry fairly well between newspapers.
10. Cover all of the background with wax, parowax, or paraffin—preferably one of the two latter.
11. Crackle.
12. Pounce dye of darker shade into crackling using dauber.
13. Iron on blotter or newspaper.
14. Dip in gasoline.
15. Wash in luke-warm water and give final ironing.

You are furnished with three primary colors, which may be mixed to produce any color except black. I have not, as yet, succeeded in finding a cold dye that will produce pure black, but I have been able to get any effects I desire with these three colors. Each of these bottles will produce a quart of strong, deep-colored dye, by simply pouring the contents into clear cold water and mixing it up. However, it is advisable only to mix as much color as you need by pouring out that quantity of water and adding just enough dye to produce the shade desired.

As these dyes are very powerful it will be well to try a piece of scrap material before applying to the Batik. Those sections that are black on the lesson plates should be colored a deep purple. Black outlines are never used in the Javanese method. The white ones made by the tjanting are one of its chief characteristics.

Plate 2 shows an attractive motif that may be adapted to many uses. You may send in this plate with Plates 1 and 3 if you wish, or you may omit it. Be sure, however, to submit the first and third plates for inspection and criticism.

MODERN METHOD

A somewhat different Batik from the one you have just read about and which is made with a tjanting, the dye being painted in with a brush, is a type made by applying wax with a brush and dipping the entire cloth in a dye bath, thus preserving the portion of color under the wax and adding a new color to the remainder of the textile. A number of colors, or a number of shades of one color can thus be applied to one design if the lightest color is applied first, the next lightest next, and so on until the last color, which would be the darkest, is added. The desired portion of each color is left in the design by painting hot wax over it to keep the next dye from penetrating the cloth.

We will try a design in four colors over white: yellow, orange, red, and purple, or deep blue. To avoid confusion with the color scheme I have used in all the other lessons and which is used regularly by Fireside, we will letter these colors according to the chronology, or order, of their application. First, the white is preserved so we will designate white in the pattern by the letter A. Yellow is the next lightest and the first dye to be applied so we designate it by B. Orange, the next application, is C, red is D, and purple or dark blue, E. Purple or dark blue are also indicated by black spaces. These spaces sometimes taper down into outlines, and this is perfectly consistent, as the effect of the Batik can be greatly improved by leaving thin outlines in the darkest color, as will be described in the following paragraphs.

First protect your drawing board or table by covering it with oilcloth or wrapping paper, tacked firmly down. Then trace your design upon the cloth, keeping the cloth straight and rectangular by putting a thumb tack in each corner. A soft, sharp pencil should be used. When working upon silk draw your lines very lightly, but on muslin or Batik cloth make the lines heavy enough to last through several dips without disappearing.

If you have an electric grill or alcohol heater, place it somewhere within reach of your right hand so that the heat can be turned on or off, as desired. If you have neither of these, you can work near the kitchen stove. Put your wax in a small metal dish and keep it on the heater so that you can dip your brush in it without any inconvenience. Let your wax become smoking hot before you begin to apply it. A good wax is made by putting one cake of Batik wax with two cakes of Parowax. This combination is fairly tough and holds the heat well.

Choose a small, soft brush for painting the wax into corners and small spaces, and a large, soft brush for covering large spaces. You may find use for more brushes as you become more familiar with this system of Batik, and then they should be chosen to suit your taste and purposes. The brushes furnished you with your outfit are sufficient for all practice work.

When the wax is smoking hot it will flow readily. Then it is time to paint it onto the portions of the design marked A in Plate 3. This will keep the sections white during the entire process.

In applying wax keep it in mind to stop just inside the outline—thus leaving a very thin line where the pencil marks are visible, untouched by wax. If you slip over this line, no harm is done, but try to preserve it as much as you can, as it will allow a dark outline around the figures.

In applying wax do not hesitate, once you have dipped your brush, as to do so will allow the wax to cool on the brush and then it will not spread easily. Get into the habit of dipping often and scraping the brush quickly across the edge of the dish each time to remove the surplus wax that might otherwise drop upon the cloth where it does not belong. Use the brush as you would in painting, but with a very light and

fairly rapid stroke, as the wax must neither spread nor turn cold before it penetrates.

When all the spaces marked A are covered with wax, prepare a bath of yellow dye. Dyes may be lightened by adding water, or used fairly concentrated or deep. Every dye should be strained before it is used, and tested with a scrap of cloth to see if it is the desired shade. The dish should be as long and wide as possible so that the cloth may be immersed without too much wrinkling and crackling of wax. For Plate 3, which is to be worked out by this method, a light but distinct yellow is best. A pair of rubber gloves are very useful for dyeing.

Dip the whole cloth into the yellow dye, swirl it around for several minutes until it turns an even yellow, then remove it from the dye and rinse it in cold, running water. Do not make the mistake of dipping a Batik in water or dye that is even slightly warm, as the heat will affect the wax. The dye bath and the rinse must be cold. When no more color can be rinsed from the Batik, it is ready to hang to dry. Hang it in a cool dry place, out of the sun. Let it dry thoroughly before you begin the next process.

When the Batik is dry, spread it out on the drawing board as before and paint in with wax portions of the design labeled B. This will preserve the yellow parts by covering them with wax. Then add a little red to the yellow dye to make orange. Test the color, dip the Batik, swirl it for a few minutes, rinse, and dry.

The next process is to save the orange parts. Orange is usually introduced where human figures are used to make a flesh color. Paint melted wax on the parts indicated by C, remembering to leave very narrow lines of bare cloth for the eyes, and around the edge as an outline for the face and arms. Dip the entire Batik in a deep red dye, rinse, and dry in a cool shady place.

Preserve the red parts by covering areas marked D with wax. Dip the entire Batik in a very concentrated or deep purple or blue dye bath. The sharpness of the design depends a great deal upon this purple portion, so if the first dip does not appear dark enough, it should be dipped again and left in the bath longer, and the dye made darker if possible. Then rinse and hang to dry.

The last process is removing the wax. The easiest method for this process is first twisting and wringing the cloth, then shaking it out, to chip off as much surplus wax as possible. Then, with several layers of newspaper underneath and one paper on top, apply a hot iron. Keep the iron moving to prevent scorching. As soon as a paper becomes laden with melted wax, throw it aside and replace it with a clean paper. Great care must be exercised not to wrinkle the Batik during the ironing process, as such wrinkles are very difficult to remove. Persistent ironing will take out enough of the wax for most purposes. Do not attempt to crackle the wax as it will crackle of its own accord.

This process of Batik provides an excellent method for making wall drapes, lamp shades, table runners, scarfs, handkerchiefs, kimonos, shawls, screens and many other beautiful articles. Once you have become familiar with the process, innumerable opportunities for using it will present themselves, and each new experiment will bring a thrill and a new surprise, for every Batik is different and carries its own charm; and the beauty is never fully revealed until the wax has been removed.

The design offered in this lesson is well adapted to use upon the ends of a scarf. The scarf would, of course, be purple.

There are very few genuine Batiks on the market, and so whenever good Batiks are obtainable there is a demand. Many people who are making Batiks are unable to fill all their orders because of shortness of time.

It is advisable when more than one Batik is being made to put them through the process at the same time, thus conserving time and materials. As many as ten can be put through the process at once with no inconvenience and great saving of time. In this case, the first process of waxing should be applied to every Batik, then they should all be dipped and hung to dry, then the second waxing, etc.

THE PROCESS IN BRIEF

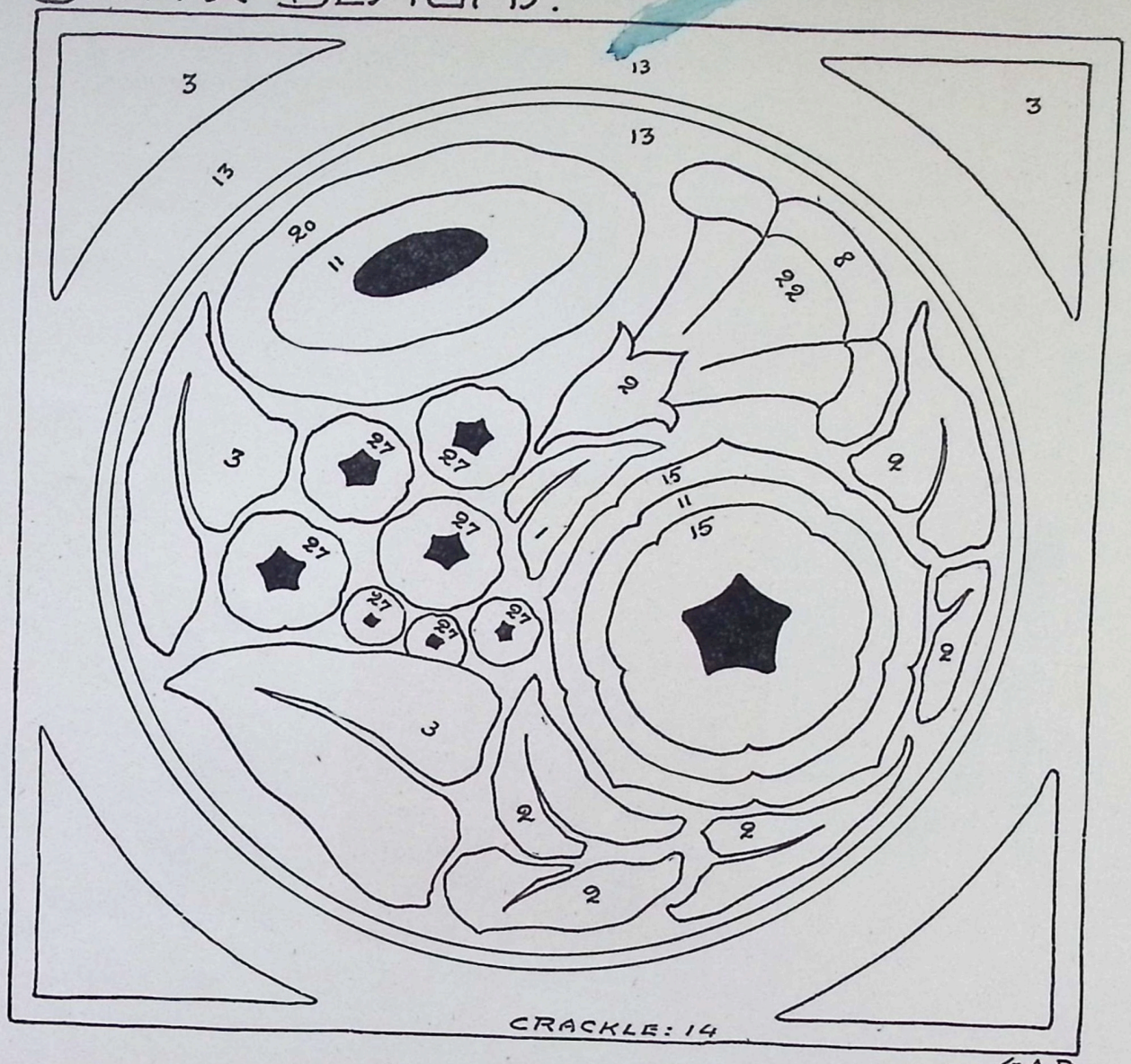
1. Prepare materials, stretch cloth, and trace the design.
2. When wax is smoking hot, apply to spaces marked A, always stopping just inside the outline.
3. Dip in strong yellow dye, swirl for two or three minutes, rinse in running water, and hang in a cool place to dry.
4. Cover parts marked B with hot wax. Dip in orange dye, swirl and rinse. Hang to dry.
5. Cover parts marked C. Dip in red dye. Swirl, rinse and hang to dry.
6. Wax parts marked D. Dip in purple or deep blue. Rinse and hang to dry.
7. Place Batik upon several layers of clean newspapers with one paper on top, and apply hot iron, changing papers as they become laden with wax. Avoid wrinkles.

You will work out Plate 3 with this method and submit it to me, for suggestions.

"A Batik Done in the Modern Manner"

Gabriel André Petit

BATIK DESIGNS.



3 dark green
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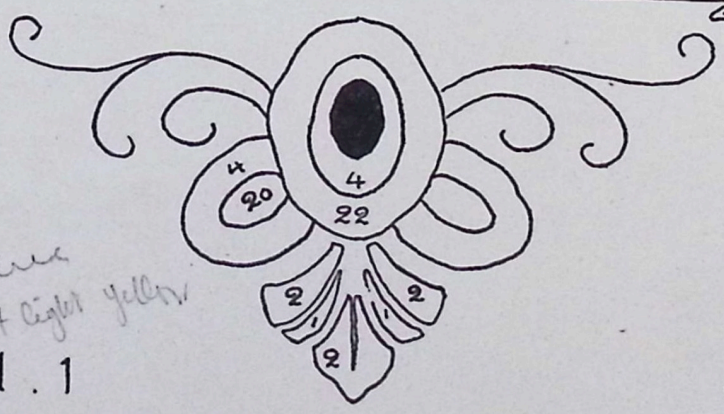
20 brown
11 orange
27 white
22 light violet
15 dark blue
4 light yellow



Lesson 22. Pl. 1

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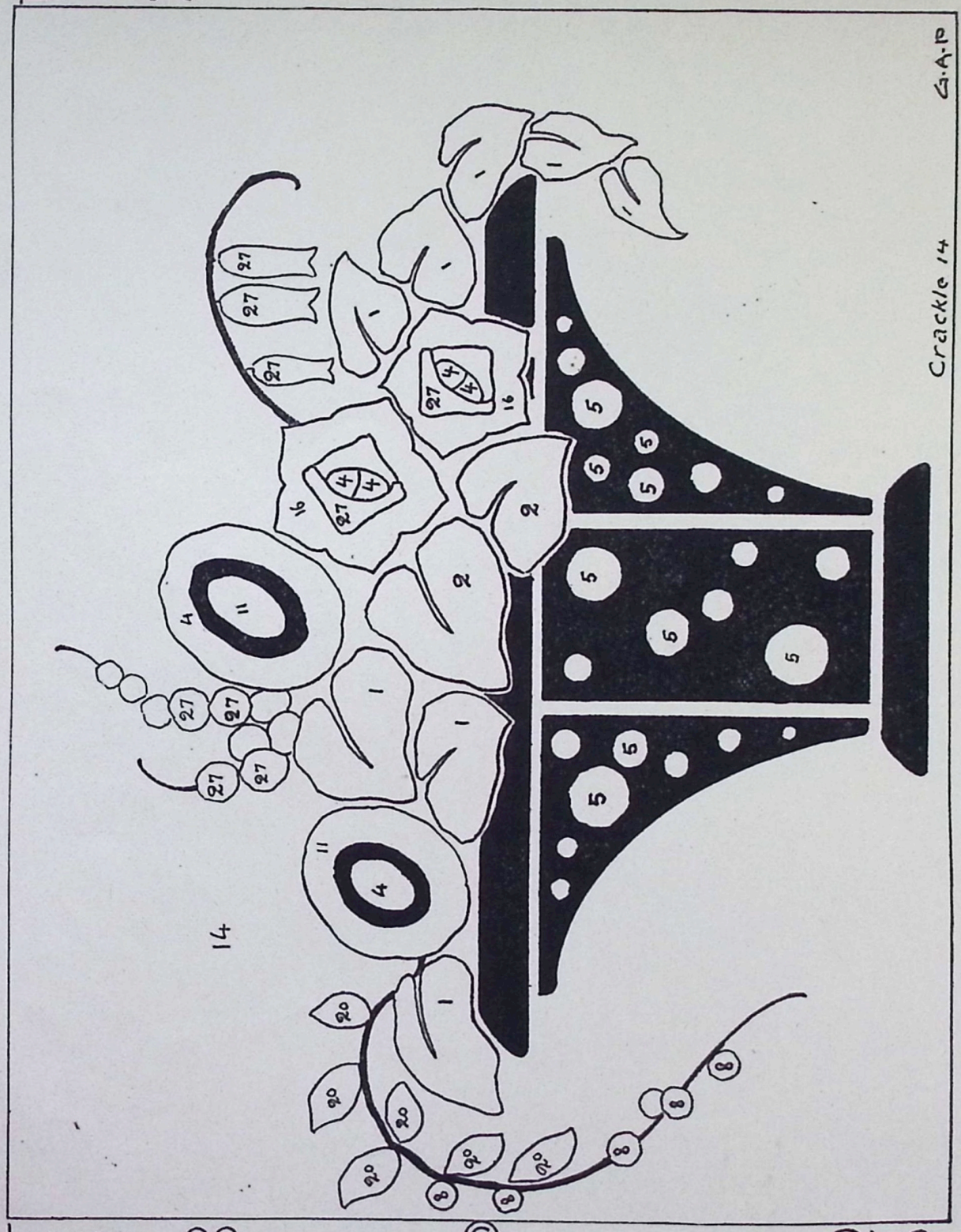
BATIK



Lesson 22 © Pl. 2

BATIK

A-White.
B-Yellow.
C-Orange.
D-Red.
E-Purple. (Leave Outlines and Solid Blacks in Purple)

Lesson 22 © Plate 3.

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